

parts of the Church of Notre Dame which had undergone the greatest change. Part of each of these specimens I have allowed to remain in an unprepared state, in order that a comparison may be made between it and the part which has been silicated.

Before closing this communication, I may perhaps be permitted to call the attention of the Academy to the monuments recently discovered by M. Mariette, in the excavations made by him in the Temple of Serapis, at Memphis. In the early part of this year, during my travels in the East, I had the opportunity of examining the statues, sphinxes, &c., which had then been discovered. These monuments of antiquity are for the most part formed of soft limestones, possessing but very little cohesive power. I found that, after having remained buried during so many ages, the limestone had, so to speak, entirely lost its solidity, that indeed in a very short time after their exhumation, the limestones became detached in scales, and the statues so deteriorated, that it was deemed indispensable to cover them again with sand, in order to preserve them.

M. Mariette having informed me of his great anxiety, to transport these statues in good condition to Paris, I recommended him to adopt the process of silicatisation, in order to give that degree of solidity to the statues necessary for their transport to Europe: at the same time I offered to undertake the charge of the operation.

This communication of M. Rochas was referred to a committee, consisting of MM. Cordier, Elie de Beaumont, and Dufrenoy.

#### SIGHTS AND SCENERY.

*Drury-lane Theatre.*—The leading feature of the pantomime here ("Harlequin Hogarth") is the struggle of Idleness and Ignorance with Industry and Knowledge, and it serves to introduce the usual amount of pantomimic acting, tricks, and changes. One of the best scenes, though hard, is the second—a change from the haunt of Idleness to the abode of Industry, wherein are shown bridges, aqueducts, and buildings. The distance in the first scene is nicely painted, and so is a series of transparencies representing Hogarth's pictures of the Idle and Industrious Apprentices. The triumph of Industry is achieved in the transept of the Crystal Palace. The artists here are Messrs. Jones and Cuthbert. In "Macbeth," by the way, which has been revived for Miss Glyn, the most hopeful tragic actress of the day, an anachronism is committed in the shape of a sixteenth century gateway in one of the scenes.

*The Princess's Theatre.*—At this theatre, which is now under the sole management of Mr. C. Kean, the pantomime, "Harlequin, Billy Taylor," is made to depend rather on the persons engaged in it than the scenery, although there are two or three clever effects, especially the introduction of the conventional fairies (whether have they all flown now-a-days?) in nautilus shells, and a "Bird's-eye view of London by moonlight." The latter shows to great advantage the *cowls and gutters* of our disfigured metropolis, and must have given some trouble to the carpenters. Stage carpenters, by the way, are a distinct race of mechanics. As Dickens says,—"Some of them growl bits of Italian operas, or melodramatic music, as they work. They are full of traditional lore of the 'Lane' and the 'Garden' in days of yore. Probably their fathers and grandfathers were theatrical before them; for it is rare to find a carpenter of ordinary life at stage work, or *vice versa*. Malignant members of the ordinary trade whisper even that their work never lasts, and is only fit for the ideal carpentry of a theatre. There is a legend, also, that a stage carpenter being employed once to make a coffin, constructed it after the 'Hamlet' manner, and ornamented it with acroll-work. They preserve admirable discipline, and obey the master carpenter implicitly; but, work once over, and out of the theatre, he is no more than one of themselves, and takes beer with Tom or Bill, and the chair at their committee and sick club

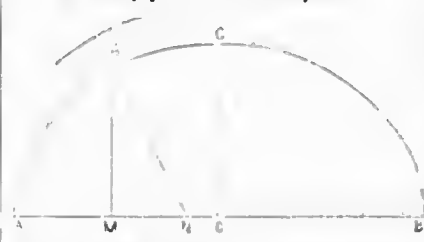
reunions, in a perfectly republican and fraternal manner. These men labour from six in the morning until six in the evening; and, probably, as 'Fee foo Fum' is a 'heavy pantomime,' from seven until the close of the performances." The "Iron Chest" has been revived here, and affords the manager one of his best personations.

*The Adelphi Theatre.*—We have seldom been able to offer higher praise to the scenic artists engaged at the Adelphi (Messrs. Pitt and Turner) than we can do for their works in "Little Red Riding Hood,"—a sparkling and clever extravaganza by Mr. Tom Taylor, in which Mr. Honey, Miss Fitzwilliam, and others play very cleverly. The scene is laid on the banks of the Rhine, and several parts of the green river are charmingly portrayed. The architecture, too, is drawn with great precision (a vaulted chamber, for example), and the whole is highly creditable to them. The piece is altogether one of the best of its class.

#### TO DRAW THE JOINTS OF THE VOUS- SOIRS TO AN ELLIPTIC ARCH.

In large elliptic arches it is important that the several voussoirs should be accurately jointed together, and the following method will be found to be simple and easy of application.

What is required to be done is to draw the normals at any points on the ellipse.



Let OA and OC be the major and minor axes of the ellipse, O being its centre. It is required to draw a normal at any point P on the ellipse.

Draw PM perpendicular to OA, and let N be the point where normal at P meets OA.

Now, it is shown in Treatises on Conic Sections that  $MN = \left(\frac{OC}{OA}\right)^2 \times OM$  and OC and OA are given with the ellipse, so that this equation gives the point N corresponding to any point P on the ellipse; and if we draw the line PN, and produce it above the curve, we have any one of the joints of the voussoirs.

E. W.]

#### NOTES IN THE PROVINCES.

*Stourbridge.*—We are informed that a design for the Stourbridge School of Design, by Mr. Mr. Thomas Smith, of Stourbridge, architect, had been adopted by the committee on the Government inspector's recommendation; that builders were solicited to send in tenders, and that the tender of Mr. Edward Smith, of Oldswinford, was accepted. The works were to have been in a forward state by Christmas, but some irregularity in the title of the intended site seems to have determined the committee to abandon the new building altogether and to fall back upon a scheme to purchase and fit up the old theatre for the purpose. This building is central for the town, but objections are made to the position as one for a public school.

*Stratford-on-Avon.*—The chancel floor of the Guild Chapel has recently been newly paved with Minton's encaustic tiles. The Rev. T. Medwin has given orders to Messrs. T. and E. Kemp to fill the east window, from designs which they have furnished, in stained glass, representing the sacraments of Baptism and the Lord's Supper, the Crucifixion, the Resurrection, and the Ascension. This chapel was originally built in 1296; and was rebuilt by Sir Hugh Clopton, in the reign of Henry the Seventh.

*Llandaff.*—In a communication to the public, signed W. D. Conybeare, in a local journal, occurs the following passage relative to the restorations at Llandaff Cathedral:—"I may say that I (as it were) inherited about 700l. from my predecessor; and I have myself col-

lected 3,000l.; so that I am responsible for about 3,700l. altogether. The first work which devolved on my care was the restoration of the presbytery, or the two eastern bays of the choir. This has been now completed, at an expenditure of about 2,800l. The works were all executed by contract, through public tender. The architectural effect produced I submit to the taste of all competent observers; remarking only that the ancient features of the building have been strictly restored, with no wanton innovation. The balance remaining at our bankers is rather more than 1,100l. The next work which requires immediate attention, and which is essential, in order to supply adequate room for public worship, consists in raising a new roof, and constructing a new clerestory, over four arches. The expense of this is estimated by our architect (who has also consulted the judgment of the late contractor for the presbytery) as falling within 2,500l. Our present bishop has munificently promised for the accomplishment of this end the sum of 400l., within the two ensuing years. I have also, from other quarters, 150l. pledged to me, so that I need only raise about 900l. more from the public generally. We may then proceed boldly to the completion of this most desirable work. The fitting up of the choir and all other needful interior decorations may confidently be referred to the general fabric fund of the Chapter, which is sufficient for that purpose."

*Birmingham.*—A fountain has been put up in the centre of the Market-hall. The basin is of Yorkshire sandstone, and is 15 feet in diameter, and will hold 1,000 gallons of water. From this rises a double plinth of sandstone, supporting a pedestal of magnesian limestone, on which is placed the metalwork of the fountain. This consists of a fluted metal shaft, surmounted by a Greek tazza, and surrounded by four figures of children emblematic of four of the principal branches of industry carried on in Birmingham. An antique vase, out of which the jet proceeds, forms the apex of this column, the water falling into the tazza being discharged into the basin below through eight apertures in so many lions' heads. Suspended from rings attached to the panels of the pedestal, and resting upon the consoles, are four groups in bronze, representing the various commodities sold in the market. The design and workmanship are by Messrs. Messenger. They contracted to furnish the metalwork for 400l., but it is said to have cost them 900l.; and Mr. Chaplin, who contracted for the stonework, finds, it seems, that he has also considerably exceeded his estimate. We hope to find, when we see it, that it is something better than the generality of our public fountains.

*Hulme.*—It is proposed to erect a new church in Boston-street, Moss-lane, Hulme, towards which donations have been received, amounting to 2,200l. A circular, soliciting subscriptions, concludes with the expression of a hope that the subscriptions received will be sufficient for the erection of schools as well as a church: the estimated cost of both is 6,000l.

*Preston.*—The scheme for a covered market, at a cost of 25,000l. or, including approaches by new streets, &c., 40,000l. has been rejected for the present by a majority in the council of 18 to 17, on account chiefly, it appears, of objections to the proposed site as too destructive of property, and hence too expensive. The mover of the amendment, however, appears to be an advocate for a covered market, but amused the council with his ideas of the value of mere designs. On this point, as reported by the *Preston Guardian*, Mr. G. Smith, the mover of the amendment, said—"This project required their long consideration and the cultivation of their minds. (A laugh.) He would suggest to the committee that they should advertise and offer a premium to three competitors for the best site, and for the most economical mode of erecting a covered market. For the best site and the least expensive plan he would give 50l. (Laughter.) Then for the second best he would give 25l. (Continued laughter.) For the third he would give 12 guineas. (Increased laughter.) Now the whole matter of the question came plainly before them: they